

CAMERA SCRIPT

Studio TC3  
BBC-1 Colour

Project No. 02345/2022  
Recording VTC/6HT/99314

"DOCTOR WHO" - 4G

"PYRAMIDS OF MARS"

EPISODE TWO

Producer.....PHILIP HINCHCLIFFE

Director.....PADDY RUSSELL

Script Editor.....RC. ERT HOLMES

P.U.M.....GEORGE GALLACCIO  
JANET RADENKOVIC

P.A.....PETER GRIMWADE

A.F.M.....PAUL BRAITHWAITE

Assistant.....VAL HODGKINSON  
CAROLINE ROGERS

Designer.....CHRISTINE RUSCOE

Costume Designer.....BARBARA KIDD

Make-up Artist.....JEAN STEWARD

T.M.1.....RON KOPLICK

T.M.2.....HARRY BRADLEY

Sound Supervisor.....BRIAN HILES

Grams Op.....GORDON PHILLIPSON

Vision Mixer.....JAMES GOULD

Floor Assistant.....JAMES BURGE

Crew.....18 (COLIN REID)

Visual Effects Designer.....IAN SCOONES

Inlay Operator.....DAVE JERVIS

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TUESDAY, 20TH MAY 1975

Camera Rehearsal.....10 30 - 13.00

LUNCH.....13.00 - 14.00

Camera Rehearsal.....14.00 - 18.00  
(with TK26 (16mm)).....14.00 - 16.20  
(with TK43 (35mm)).....14.00 - 15.00

DINNER.....18.00 - 19.00

Line-up.....19.00 - 19.30

RECORD : VTC/6HT/99314.....19.30 - 22.00  
plus Shibaden  
with TK26 (16mm)  
and TK43 (35mm).....20.00 - 22.00

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CAST

EPISODE TWO

Dr. Who.....TOM BAKER  
Sarah.....ELISABETH SLADEN  
Marcus Scarman.....BERNARD ARCHARD  
Laurence Scarman.....MICHAEL SHEARD  
Dr. Warlock.....PETER COPLEY  
Ibrahim Namin.....PETER MAYOCK  
Mummy 1.....NICK BURNELL  
Mummy 2.....MELVYN BEDFORD  
Mummy 3.....KEVIN SELWAY



RUNNING ORDER

"DR WHO" - 4G

"PYRAMIDS OF MARS" : EPISODE TWO

| Page | Scene                          | Characters                     | Time  | Shots | Cameras and Booms |
|------|--------------------------------|--------------------------------|-------|-------|-------------------|
| 1    | <u>1. INT. ORGAN ROOM</u>      | M. SCARMAN<br>NAMIN<br>MUMMIES | NIGHT | 1-2   | 3H, 4E, 5B        |
| 1    | <u>TAPE STOP:</u>              | Roll back and mix              |       |       |                   |
| 1    | <u>1. cont. INT ORGAN ROOM</u> | M. SCARMAN<br>NAMIN<br>MUMMIES | NIGHT | 2A-3  | 3H, 4E, 5B        |
| 2    | <u>2. INT. HALL</u>            | DR. WHO<br>SARAH<br>L. SCARMAN | NIGHT | 4     | 2F, 1H            |
| 3    | <u>3. INT. ORGAN ROOM</u>      | M. SCARMAN<br>3 MUMMIES        | NIGHT | 5-7   | 3H, 4E, 5B        |
| 4    | <u>4. INT. HALL</u>            | DR. WHO<br>L. SCARMAN<br>SARAH | NIGHT | 8,9   | 2F, 1H            |
| 6    | <u>7. INT. ORGAN ROOM</u>      | DR. WHO<br>L. SCARMAN<br>SARAH | NIGHT | 10-18 | 3H, 4E, 5B        |
| 7    | <u>TAPE STOP:</u>              | Set-up Time Tunnel             |       |       |                   |



| Page | Scene                         | Characters                             | Time  | Shots | Cameras and Booms           |
|------|-------------------------------|----------------------------------------|-------|-------|-----------------------------|
| 7    | <u>7. INT. ORGAN ROOM</u>     | DR. WHO<br>L. SCARMAN<br>SARAH         | NIGHT | 19-21 | 3H, 4E, 5B,<br>2X 1X        |
| 9    | <u>TELECINE 2</u>             | Ernie in woods (Dur:1'42")<br>DAWN     |       |       |                             |
| 10   | <u>8. INT. ORGAN ROOM</u>     | DR. WHO<br>SARAH<br>L. SCARMAN         | DAWN  | 22-24 | 3J, 4E, 5B                  |
| 11   | <u>TELECINE 3</u>             | Ernie + force field (Dur:1'19")<br>DAY |       |       | 1 on spark genator if used. |
| 13   | <u>9. INT. LODGE</u>          | WARLOCK<br>M. SCARMAN<br>MUMMY         | DAY   | 25-36 | 1E, 3G, 2D                  |
| 17   | <u>TELECINE 4</u>             | Ernie hears murder (Dur: 1'00)<br>DAY  |       |       |                             |
| 18   | <u>10. INT. PRIEST'S HOLE</u> | DR. WHO<br>SARAH<br>L. SCARMAN         | DAY   | 37-39 | 1J, 3K                      |
| 21   | <u>TAPE STOP:</u>             | Finish wiring Scarman                  |       |       |                             |
| 22   | <u>11. INT. ORGAN ROOM</u>    | M. SCARMAN<br>NAMIN<br>3 MUMMIES       | DAY   | 40-41 | 4C, 5A                      |
| 23   | <u>12. INT. PRIEST'S HOLE</u> | Dr. Who<br>Sarah<br>L. Scarman         | DAY   | 42-   | 1J, 3K                      |



| Page | Scene                          | Characters                                   | Time | Shots | Cameras and Booms |
|------|--------------------------------|----------------------------------------------|------|-------|-------------------|
| 24   | <u>13. INT. ORGAN ROOM</u>     | M. SCARMAN                                   | DAY  | 43    | 4B, 5A            |
| 24   | <u>13A. INT. PRIEST'S HOLE</u> | DR. WHO<br>SARAH<br>L. SCARMAN               |      | 44    | 1J, 3K            |
| 24   | <u>TAPE STOP:</u>              | Scarman change                               |      |       |                   |
| 25   | <u>TELECINE 5:</u>             | Ernie at window (v.o. from studio)           |      |       | Dur: 1'2".        |
| 26   | <u>14. INT. ORGAN ROOM</u>     | M. SCARMAN                                   | DAY  | 45    | 4F, 5A            |
| 27   | <u>TELECINE 5 cont:</u>        | Ernie chased                                 |      |       |                   |
| 28   | <u>15. INT. ORGAN ROOM</u>     | M. SCARMAN<br>DR. WHO<br>SARAH<br>L. SCARMAN | DAY  | 46-47 | 4C, 5A            |
| 29   | <u>16. INT. HALL</u>           | DR. WHO<br>SARAH<br>L. SCARMAN               | DAY  | 48-50 | 1B, 3C            |
| 30   | <u>18. INT. EGYPTIAN ROOM</u>  | M. SCARMAN<br>NAMIN<br>2 MUMMIES             | DAY  | 51-52 | 2A                |



| Page | Scene                                 | Characters                                                | Time | Shots | Cameras and Booms |
|------|---------------------------------------|-----------------------------------------------------------|------|-------|-------------------|
| 30   | <u>19. INT PASSAGE</u>                | M. SCARMAN<br>2 MUMMIES<br>DR. WHO<br>SARAH<br>L. SCARMAN | DAY  | 52-54 | 3L, 4G, 5C        |
| 31   | <u>20. INT EGYPTIAN ROOM</u>          | DR. WHO<br>SARAH<br>L. SCARMAN<br>NAMIN                   | DAY  | 55-61 | 2A, 1D            |
| 33   | <u>21. INT. PASSAGE</u>               | M. SCARMAN<br>MUMMIES                                     | DAY  | 62    | 3M                |
| 33   | <u>22. INT. EGYPTIAN ROOM</u>         | DR. WHO<br>M. SCARMAN<br>MUMMIES                          | DAY  | 63-64 | 2A, 1D            |
| 33   | <u>TAPE STOP: SET-UP overlay</u>      |                                                           |      |       |                   |
| 34   | <u>23. INT. TARDIS</u>                | DR. WHO<br>SARAH<br>L. SCARMAN                            |      | 65-72 | 3N, 4H, 2H, 1A    |
| 35   | TELECINE 6: Tardis landing (Dur: 13") |                                                           |      |       |                   |
| 35   | <u>23. cont. INT. TARDIS</u>          | SARAH<br>DR. WHO<br>L. SCARMAN                            |      | 73    | 3N, 4H, 2H, 1A    |



| Page      | Scene                                            | Characters | Time | Shots   | Cameras and Booms          |
|-----------|--------------------------------------------------|------------|------|---------|----------------------------|
| 36        | <u>TELECINE 6A</u> 1980 alt. time (Dur: 25")     |            |      |         |                            |
| 36        | <u>23. INT. TARDIS</u>                           | Cont.      |      | 74-80   | 3N, 4H, 2H, 1A.            |
|           | DR. WHO<br>SARAH<br>LAURENCE                     |            |      |         |                            |
| 39        | <u>TELECINE 7:</u> Ernie hunted (Dur: 1'28")     |            |      |         | 1 on spark genator if used |
| 40        | <u>26. INT. EGYPTIAN ROOM</u>                    |            | DAY  | 81      | 2G                         |
|           | DR. WHO<br>SARAH<br>L. SCARMAN                   |            |      |         |                            |
| 40        | <u>27. INT. ORGAN ROOM</u>                       |            | DAY  | 82-86   | 4C, 5B                     |
|           | M. SCARMAN<br>SUTEKH                             |            |      |         |                            |
| 41        | <u>28. INT. LODGE</u>                            |            | DAY  | 87-99   | 1E, 3G, 2D                 |
|           | DR. WHO<br>L. SCARMAN<br>SARAH<br>DR. WARLOCK    |            |      |         |                            |
| 45        | <u>TELECINE 8:</u> Ernie killed (Dur: 39")       |            |      |         |                            |
| 46&<br>47 | <u>29. INT. LODGE</u> &<br><u>32. INT. LODGE</u> |            | DAY  | 100-104 | 1E, 3G, 2D                 |
|           | DR. WHO<br>L. SCARMAN<br>SARAH<br>2 MUMMIES      |            |      |         |                            |
| 47        | <u>TELECINE 9:</u> CLOSING TITLES                |            |      |         |                            |
| 47        | <u>TAPE STOP:</u>                                |            |      |         |                            |



| Page | Scene                      | Characters | Time | Shots   | Cameras and Booms |
|------|----------------------------|------------|------|---------|-------------------|
| 48   | <u>30. INT. ORGAN ROOM</u> |            | DAY  | 105     | 4C, 5B            |
|      | M. SCARMAN                 |            |      |         |                   |
| 48   | <u>TAPE STOP:</u>          |            |      |         |                   |
| 49   | TARDIS + CSO<br>Ep 4       |            |      | 106-110 | 3A, 1A<br>2J      |
| 49   | <u>TAPE STOP:</u>          |            |      |         |                   |
| 25   | <u>13. INT. ORGAN ROOM</u> |            | DAY  | 111-112 |                   |
|      | M. SCARMAN                 |            |      |         | 1K, 3J, 5B        |
| 25   | <u>TAPE STOP:</u>          |            |      |         |                   |
| 25   | <u>OPENING TITLES:</u>     |            |      |         |                   |



FILM SEQUENCES

|      |           |                                             | <u>Duration:</u>     |
|------|-----------|---------------------------------------------|----------------------|
| TK 1 | Pg. 25    | Opening Titles                              | Approx. 22"          |
| TK 2 | Pg. 9     | Ernie in woods                              | 1'42"                |
| TK 3 | Pg.12     | Ernie and force field                       | 1'19"                |
| TK 4 | Pg. 17    | Ernie hears murder                          | 1'00"                |
| TK 5 | Pg. 26/27 | Ernie at window (29")<br>Ernie chased (23") | Blanking 10" } 1'02" |
| TK 6 | Pg. 35    | Tardis landing (Vis. F/X)                   | 13"                  |
| TK 7 | Pg. 39    | Ernie hunted                                | 1'28"                |
| TK 8 | Pg. 45    | Ernie killed                                | 39"                  |
| TK 9 | Pg. 47    | Closing Titles                              | Approx. 56"          |



"DOCTOR WHO"

SERIAL 4G

'PYRAMIDS OF MARS'

EPISODE TWO

Record at end

FADE IN

TELECINE 1:

SUPOSE CAM

Opening

Titles:

RUN OUT

3H, 4E, 5B

1. INT. ORGAN ROOM. NIGHT

(REPRISE FINAL  
MOMENTS OF EPISODE  
ONE.

SCARMAN HURLS  
THE SENSELESS  
BODY OF NAMIN  
ASIDE.

1) 5 B  
DR./SARAH/LAURENCE at door

2) 3 H  
ML 2-s NAMIN/SCARMAN  
Hold SCARMAN

AS HE STANDS THERE  
HE IS TRANSFORMED  
INTO SCARMAN AS  
WE FIRST SAW HIM.

TAPE STOP:

3 lock off

ROLL BACK & MIX

2A) 3  
a/b

CUT IN:

[3) 4 E  
MCS LAURENCE at door

(LAURENCE STANDS  
STARING WITH  
DISBELIEF AT  
SCARMAN.)

4) 1 H  
MC 2-s DR./LAURENCE

(3 next)



(on cam. 1)

2F, 1H

2. INT. HALL. NIGHT.

(THE DOCTOR AND  
COMPANIONS  
WATCHING  
THROUGH THE  
CHINK IN THE  
DOORS.

LAURENCE GASPS  
AS, FOR THE  
FIRST TIME, HE  
SEES THE FACE  
OF THE FIGURE)

LAURENCE: Marcus -!

(THE DOCTOR GRABS  
HIM WARNINGLY)

5) 3 \_\_\_\_\_  
MCS SCARMAN



(on cam. 3)

3H, 4E, 5B

3. INT. ORGAN ROOM. NIGHT.

(FOR A MOMENT  
IT SEEMS THAT  
SCARMAN MIGHT  
HAVE HEARD THAT  
STIFLED GASP.  
HE STARES  
TOWARDS THE DOOR.  
HIS EYES BURNING.

6) 5  
LS SCARMAN & MUMMIES

THEN HE INDICATES  
THE CANOPIC URNS  
THAT FLANK THE  
MUMMY CASKET)

Hold MUMMIES as  
they move in

SCARMAN: Take the generator loops.

7) 3  
LS SCARMAN & MUMMIES

(THE MUMMIES MOVE  
FORWARD OBEDIENTLY,  
EACH COLLECTING  
AN URN. / SCARMAN  
HIMSELF PICKS UP  
THE FOURTH)

Place them in position at the compass  
points. Activate at ground strength.

8) 1  
ML 3--8

(HE LEADS THE  
WAY TOWARDS  
THE DOORS)



(on cam. 1)

2F, 1H

4. INT. HALL. NIGHT.

Pan DR. left

THE DOCTOR: Quick! Hide ...

(THEY DASH  
FOR COVER

9) 2 F

LS SCARMAN & MUMMIES  
in CR door.  
Pan last MUMMY left &  
pan on to DR.'s  
hiding place.  
DR. in right pan him  
right to chest.  
Hold chest  
SARAH & LAURENCE in  
pan them left to DR.

SCARMAN OPENS  
THE DOOR. THE  
MUMMIES FILE OUT.)

(4 next)



(on cam. 2)

(THE DOCTOR UNDER  
COVER IN AN  
ALCOVE. HE  
SHRINKS BACK AS  
SCARMAN AND THE  
MUMMIES PASS.  
THEY LEAVE BY  
THE FRONT DOOR  
AND GO OUT INTO  
THE NIGHT.

THE DOCTOR LIFTS  
THE LID OF A  
LARGE OAK COFFER.

SARAH AND LAURENCE  
EMERGE)

SARAH: Where have they gone?

THE DOCTOR: To set up a deflection  
field around the house. Obviously he's  
planned every step.

Pan Dr. right  
to doors

LAURENCE: Who - Marcus?

10) 4 THE DOCTOR: Sutekh ...  
LS DR. & CO.  
coming from doors



-7-

(on cam. 4)

3H, 4E, 5B

7. INT. ORGAN ROOM. NIGHT2 - X Lighting Effect(THE DOCTOR  
ENTERS WITH  
SARAH AND  
LAURENCE.)Hold LAURENCE &  
SARAH as DR.  
kneels.THE DOCTOR: Sutekh is breaking free  
from his ancient bonds. If he  
succeeds he'll destroy the world.SARAH: You mean he's still alive?11) 5  
ML 2-s NAMIN/DR.THE DOCTOR: He destroyed his own  
planet, Phaester Osiris, and left  
a trail of havoc half across the  
galaxy before Horus and the rest of  
the Osirians must have cornered him  
on Earth.12) 4  
MC 2-s LAURENCE/SARAHSARAH: In Egypt?13) 3  
ML 2-s DR./NAMIN  
Hold DR.'s rise &  
pan him right.THE DOCTOR: The war of the gods  
entered into Egyptian mythology,  
in fact their whole culture was  
founded on the Osiran pattern.14) 5  
MC 2-s LAURENCE/SARAHLAURENCE: I'm afraid this is beyond me.SARAH: Beyond me too.

Pan SARAH right

THE DOCTOR:(VO) Ah - found it.15) 3  
MS DR. & casket panel  
SARAH: What?



(on cam. 3)

DOCTOR: (INDICATING CIRCUITRY)  
This is the loadstone that drew  
the Tardis off course.

LAURENCE: (VO) What is it?

16) 5 MC 2-s LAURENCE/SARAH DOCTOR: The entrance to a time-space  
tunnel.

17) 3 a/b SARAH: Leading where?

DOCTOR: To Sutekh.

18) 4 MC 2-s LAURENCE/SARAH (HIS FIDDLING SUDDENLY  
PRODUCES RESULTS.  
NOISE, LIGHT, /THE  
SPINNING VORTEX.  
HE TEETERS FORWARD  
ON HIS TOES IN  
IMMINENT DANGER  
OF BEING SUCKED  
DOWN THROUGH THE  
TUNNEL.)

TAPE STOP:

Set-up Time Tunnel &amp; explosion

19) 3 DR. & casket

19A) 2X Lighting effect

20) 4 MCS SARAH SARAH: Doctor - !

THE DOCTOR: (VO) Stay back



(On cam. 4)

(8)

STANDBY TK

21) 5  
MCS DR.

Hold DR. down -  
3-s as he falls.

RUN TK

CUT TO:

TELECINE 2 (Dur: 1'42")

2 - D } Lodge  
1 - E }  
3 - J Organ Room

(THE DOCTOR IS  
STRUGGLING  
DESPERATELY. HE  
CLINGS TO THE EDGE  
OF THE CASKET WHILE,  
WITH ONE HAND  
WHIPPING THE TARDIS  
KEY AND CHAIN FROM  
HIS NECK. HE  
SWINGS IT INTO THE  
VORTEX, PRESUMABLY  
ACROSS THE  
MAGNETISED CIRCUITS.

THERE IS A FLASH AND  
AN EXPLOSION AND THE  
TUNNEL EFFECT  
VANISHES.

THE DOCTOR IS  
FLUNG BACKWARDS  
ACROSS THE ROOM.

SARAH RUNS TO HIS  
CRUMPLED BODY.  
LAURENCE ASSISTS HER  
TO ROLL THE DOCTOR  
OVER. HE IS  
UNCONSCIOUS.)

(8)



TELECINE 2: (Dur: 1'42")

Ext. Woods. Dawn.

ERNIE CLEMENTS, with his sack and breakable poacher's gun, is moving lightly through the woods checking his traps and snares.

Suddenly he hears a trap snap shut. There is an inhuman snarl. Rage and surprise. ERNIE cocks his gun and slips through the bushes.

A MUMMY has blundered into the largest of the steel-jawed traps. It flounders blindly, pulling at the trap with vicious rumbling snarls.

ERNIE, unnerved by the sight, drops to the ground. The MUMMY finally employs its small thinking ability and, reaching down, drags the stake chain free. It forces open the jaws of the trap, lifts the whole apparatus high into the air and, with another snarl of fury, smashes the trap at the ground. It blunders off towards the house.

ERNIE, almost shaken out of his wits, gets up and runs ...

END TELECINE 2:



- 12 -

3J, 4E, 5A

22) 4 E 8. INT. ORGAN ROOM. DAWN

MCS DR.

Ease - 3s as  
SARAH's hands  
move out.(SARAH HAS A  
BOWL OF WATER  
AND IS DABBING  
AT THE DOCTOR'S  
FACE, TRYING TO  
REVIVE HIM)SARAH: Oh, Doctor - come on! ... Wake  
up please!23) 3 J  
MCS SARAHLAURENCE: It's no use . He took the  
full force of the blast ...(SARAH LOOKS  
ROUND ANXIOUSLY)STANDBY TKSARAH: They're bound to come back  
soon. We're trapped unless we can find  
somewhere to hide!24) 4  
3-s a/bLAURENCE: Wait. /There is a place if  
I can still find it ...Ease & hold 3-s  
as LAURENCE rises  
& crosses back right.(HE GETS UP  
AND SEARCHES  
THE PANELLING)SARAH: here?

- 12 -

(TK next)

(10)



(on cam. 4)

LAURENCE: Somewhere here. Marcus and I discovered it as boys ... We called it the priest's hole ... ah!

RUN TK

(HE FINDS THE  
LOOSE SECTION  
HE IS SEARCHING  
FOR AND SLIDES  
IT BACK. BEYOND  
IS BLACKNESS)

Pan left -  
2-s as SARAH  
moves left  
LAURENCE in right

It's not very large, I'm afraid.

SARAH: (GRUNTS) He is, thought ...  
Help me with him.

CUT TO:

TELECINE 3: (Dur: 1'19")

3 - G Lodge  
4 - C } Organ Room  
5 - A }



TELECINE 3: (Dur: 1'19")

Ext. Grounds. Day.

ERNIE going down the drive at a full canter. He hits the force field head on. There is a crackle of static and he is thrown back.

ERNIE, unbelieving, picks himself up. He retrieves his gun and moves forward again, this time with more care.

Again there is the crackle and he is repelled. He picks up a pebble and tosses it at the invisible barrier. The pebble is thrown back.

ERNIE: Flaming Moses ...!

He looks about worriedly, then sidles off into the bushes beside the drive.

END TELFCINE 3:



- 15 -

1E, 3G, 2D

25) 3 G / 9. INT. LODGE. DAY.  
 LS WARLOCK on  
 bed.

(WARLOCK STILL  
 ON THE DAY BED.  
 THE CURTAINS ARE  
 DRAWN. IT IS  
 DARK IN THE  
 ROOM. HE HEARS  
 A NOISE)

26) 2 D WARLOCK: Is that you, Laurence?  
 MLS SCARMAN at door  
 Pan him right - 2-s

(HE SITS UP  
 STIFFLY,  
 FAVOURING HIS  
 BAD ARM, AND  
 TURNS UP THE  
 WICK OF THE  
 OIL LAMP. HE  
 STARES. MARCUS  
 IS STANDING  
 LOOKING AT HIM)

LIGHT Q

Marcus! ... Marcus, my dear fellow,  
 you're back!

27) 1 E SCARMAN: Why are you here?  
 MCS WARLOCK

28) 2 WARLOCK: What's the matter?  
 MCS SCARMAN

29) 1  
 MCS WARLOCK  
 Hold rise

- 15 -

(2 next)

(13)



(on cam. 1)

(SCARMAN STANDS  
AND STARES)

WARLOCK: (cont)  
For goodness sakes, old fellow, don't  
you recognise me?

30) 2  
2-s a/b

SCARMAN: (DELT) Warlock ...

Tighten as WARLOCK  
moves in

WARLOCK: That's right. Marcus,  
we've all been dreadfully worried  
about you -

SCARMAN: I came to find the other  
Scarman.

31) 1  
MCS WARLOCK



(on cam. 1)

(WARLOCK IS  
BEGINNING  
TO GET VERY  
UNEASY)

WARLOCK: The other...? You  
mean your brother, Laurence?

(VO)  
SCARMAN: / The human.

WARLOCK: Look here, old chap,  
if this is some kind of macabre  
joke - /

32) 2  
MCS SCARMAN

SCARMAN: Where is the other  
Scarman, Warlock?

Laurence  
WARLOCK: / went up to the  
house. That Egyptian servant  
of yours took a pot-shot at me.  
He and the Doctor and  
some very plucky young girl  
went off to deal with the  
chap...

Pan him left to  
SCARMAN - hold SCARMAN

(HE LOOKS  
AT HIS BIG  
WATCH)

They've been gone a devil  
of a time, mind you. I hope  
nothing's amiss.

33) 2 - 17 ..  
MCS WARLOCK

SCARMAN: Who is the Dr.?



(on cam. 2)

34) 1 WARLOCK: One of Laurence's  
friends, I imagine. Some  
sort of scientist -  
 MCS SCARMAN

35) 2 SCARMAN: (ANGRY) Why does  
he interfere?

MCS WARLOCK  
 Pan him right -  
 C 2-s

WARLOCK: Interfere? Now look here  
Marcus.....

SCARMAN: (ANGRIER) All  
humans inside the deflection  
barrier will be destroyed!

STANDBY TK

36) 3 WARLOCK: Great heavens,  
Marcus, what's wrong with  
you?  
 ML 3-s WARLOCK/MUMMY/  
 SCARMAN on turn

SCARMAN: Destroy this human!

Hold WARLOCK & MUMMY  
 as they come to cam.  
 Pan WARLOCK right  
 MUMMY in left

RUN TK

FOR THE FIRST  
 TIME WE BECOME  
 AWARE OF THE  
 MUMMY IN THE  
 SHADOWS.

IT MOVES FORWARD.  
 WARLOCK GIVES A  
 CRY OF FEAR)

WARLOCK: Laurence. Laurence.  
No.....

(THE MUMMY'S  
 HUGE FORM BLOTS  
 OUT HIS FACE)

CUT TO:

TELECINE 4: (Dur: 1'00")

3 - K } Priest's Hole  
 1 - J }  
 2 - A Egyptian Room

Start wiring SCARMAN  
 for explosion



TELECINE 4: (Dur: 1'00")

Ext. Lodge. Day.

ERNIE listening at the door. There is a scream of terror from within the house. The scream is choked off.

ERNIE turns and runs for cover. A moment later SCARMAN comes out of the house, followed by the MUMMY.

ERNIE: Murdering swine.

They move off towards the priory.

ERNIE takes a bead with his gun, then decides a closer SHOT would be more effective.

He stalks after them.

END TELECINE 4:

(1 next)



1J, 3K

37) 1 J / 10. INT. PRIEST'S HOLE. DAY.  
MCS DR.  
Ease - 3-s as  
he stirs

(CRAMPED.

ONE SMALL  
CANDLE.SARAH AND  
LAURENCE ARE  
WITH THE  
UNCONSCIOUS  
DOCTOR)

SARAH: Look! I think he's  
coming round...

(THE DOCTOR'S  
EYELIDS FLUTTER)

THE DOCTOR: A parallax coil...

LAURENCE: What?

THE DOCTOR: I never expected  
that. A simple trap. Blew  
up in my face. Clever.

LAURENCE: He's delirious.

SARAH: Sssh! '                      A. S. S.

- 20 -

(3 next)

(18)



AB

(on cam. 1)

THE DOCTOR: Mustn't underestimate  
Sutekh. Thinks of everything.

(HIS EYES OPEN  
AND HE STRUGGLES  
UP)

Where are we?

SARAH: Hiding.

THE DOCTOR: I can see that  
but where?

LAURENCE: Priest's hole.

THE DOCTOR: In a Victorian Gothic  
Folly? Nonsense.

SARAH: Don't be pedantic,  
Doctor. Does it matter?

THE DOCTOR: ...If only we  
knew Sutekh's exact physical  
location... where was  
your brother's expedition  
bound for?

38) 3 K  
MCS LAURENCE



(on cam. 3)

39)

1

C 3-s

LAURENCE: Sekkara, I believe  
He wrote to say he had  
discovered a blind pyramid  
in that region and believed  
it concealed a mastaba/- an  
underground burial chamber.

THE DOCTOR: Sekkara....that's  
too vague. Yet it might  
be our only chance.

SARAH: To do what?

THE DOCTOR: With the equipment  
at the lodge I could transmit  
a jamming signal. Sutekh is  
controlling operations here by  
mental force.

SARAH: And you could block  
his power?

THE DOCTOR: With an etheric  
impulse projected along precisely  
the right axis...yes. But  
otherwise...

SARAH: No good?

(THE DOCTOR  
NODS WORRIEDLY,  
THEN HIS FACE  
CLEARS)

THE DOCTOR: The Egyptian's  
ring!



AB

(on cam. 1)

LAURENCE: What?

THE DOCTOR: It's a slave relay.  
Calculating the reverse  
polarization should be child's  
play! Why didn't I think  
of it before?

(HE REACHES  
FOR THE PANEL.

SARAH CHECKS  
HIM)

SARAH: Sssh! Listen...

---

TAPE STOP: Finish wiring SCARMAN

---



4C, 5A

40) 4 C / 11. INT. ORGAN ROOM. DAY.  
 LS SCARMAN & MUMMIES  
 coming thro' doors

(SCARMAN ENTERS  
 WITH HIS COHORT  
 OF MUMMIES)

SCARMAN: Remove this carcass!

Hold SCARMAN &  
 1 MUMMY

(A MUMMY  
 TAKES THE  
 DEAD MAN'S  
 ARMS AND  
 DRAGS HIM  
 OUT)

41) 5 A / There are other humans within  
 these walls. Seek and kill  
 them! /  
 LS NAMIN & 2 MUMMIES  
 Pan them right to  
 SCARMAN  
 Hold SCARMAN & pan  
 him right

(THE MUMMIES  
 TURN OBEDIANTLY  
 AND EXIT.

42) 1 / SCARMAN STARES  
 ROUND THE ROOM)  
 M 3-s



(on cam. 1)

1J, 3K

12. INT. PRIEST'S HOLE. DAY.

(SARAH HAS  
HER EYE  
TO A CRACK  
IN THE PANELLING.

SUDDENLY SHE  
SHRINKS BACK)

SARAH: He's coming over!

43) 4  
MLS SCARMAN  
Pan him right

(3 next)



(on cam. 4)

4C, 5A

13. INT. ORGAN ROOM. DAY.

(SCARMAN IS  
FEELING ALONG  
THE PANELLING,  
EXACTLY AS  
LAURENCE DID  
EARLIER.

IT IS CLEAR  
THAT HE HAS  
REMEMBERED  
THE HIDDEN  
CHAMBER.

HIS FINGERS  
TOUCH THE MOVEABLE  
PANEL AND HE  
IS ABOUT TO  
PUSH IT ASIDE  
WHEN THERE IS  
THE NOISE OF  
A SHOT & SHATTERING GLASS.  
THE CHARGE GOES INTO SCARMAN'S  
BACK & HE FALLS AGAINST  
THE WALL.

44) 3

1J, 3K

13A. INT. PRIEST'S HOLE.

(DR., SARAH & LAURENCE  
REACT TO THE SHOT.)

LAURENCE: Marcus!

(THE DOCTOR PULLS  
HIM DOWN.)

TAPE STOP: SCARMAN change onto TK.5 pg. 26

|              |        |
|--------------|--------|
| 4 - F window |        |
| 1 - B        | } Hall |
| 3 - C        |        |



-26A-

RECORD AT END FOR  
REVERSE ON VIDEO DISC

1K, 3J, 5B

111) 1 K / 13B. INT. ORGAN ROOM. DAY  
MS SCARMAN

112) 3. J  
MLS SCARMA N  
Pan him right &  
hold turn

(SCARMAN TURNS TO  
THE WINDOW  
REVEALING THE  
HOLES IN HIS  
CHEST WHICH  
CLOSE UP.  
HE WALKS TO THE  
SHATTERED WINDOW  
AND LOOKS OUT.)

---

TAPE STOP:

---

FADE IN:

TELECINE 1:

SUPOSE CAM. Opening  
Titles:

FADE OUT:

-26A-



AB

STANDBY TK

RUN TK

TELECINE 5: (Dur: 1'02")

Ext. Grounds. Day.

The POACHER stores  
in through the  
window in horror.

ERNIE: Professor Scarman!

He drops his gun and  
runs.

(Dur: 29")

CUT TO STUDIO:

Blanking Dur: 10"

4F, 5A

45) 4 F /  
MCS SCARMAN

14. INT. ORGAN ROOM. DAY.

(SCARMAN STARING  
FROM THE WINDOW.)

SCARMAN: Seek and kill.

CUT TO:

TELECINE 5 Cont.

4 - C Organ Room  
FAST



AB

TELECINE 5 Continued

Ext. Grounds. Day.

SCARMAN's P.O.V. ERNIE  
racing for the cover  
of the woods.

A MUMMY appears in  
foreground, picks up  
the dropped shotgun,  
breaks it like a twig,  
then lumbers off towards  
the woods.

END TELECINE 5:

TOTAL DUR: 1'02"



40, 5A

46) 5 A / 15. INT. ORGAN ROOM. DAY.  
LS SCARMAN  
at window -  
pan him right to  
door & pan on to  
priest's hold.  
DR. in pan him  
left to door.  
  
(HE TURNS AND  
STALKS FROM  
THE ROOM. A  
BEAT. THEN  
THE PANEL SLIDES  
SLOWLY OPEN.  
THE DOCTOR PEERS  
CAUTIOUSLY OUT)

47) 4 THE DOCTOR: All clear. ...  
MLS LAURENCE  
Pan him left -  
2-s with DR.  
  
(THEY EMERGE  
INTO THE ROOM)

LAURENCE: Where are we going?

48) 1 B THE DOCTOR: To find that Egyptian.  
LS DR. & LAURENCE  
Pan them left -  
SARAH in right

4 - G )  
5 - C ) Passage

(3 next)



(on cam. 1)

1B, 3C

16. INT. HALL. DAY.

(THE DOCTOR LOOKS  
ROUND THE HALL.)

SARAH: Doctor, we can't search the  
whole priory.

THE DOCTOR: We don't have to - look.

- |     |                       |                                                                                                                                                     |
|-----|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| 49) | <u>3 C</u>            | (HE POINTS INTO THE<br>PASSAGE. / WE SEE<br>THE TRACKS WHERE<br>NAMIN WAS DRAGGED BY<br>THE MUMMIES. / THEY<br>MOVE CAUTIOUSLY INTO<br>THE PASSAGE. |
|     | LS Tracks in corridor |                                                                                                                                                     |
| 50) | <u>1</u>              |                                                                                                                                                     |
|     | 3-s a/b               |                                                                                                                                                     |
| 51) | <u>2 A</u>            |                                                                                                                                                     |
|     | LS SCARMAN & MUMMIES  |                                                                                                                                                     |

|                     |        |
|---------------------|--------|
| 1 - D Egyptian Room | } FAST |
| 3 - L Passage       |        |

(3 next)



(on cam. 2)

2A

18. INT. EGYPTIAN ROOM. DAY.

(TWO MUMMIES  
OPENING CRATES.  
NAMIN'S BODY  
LIES IN A  
CORNER. SCARMAN  
IS SUPERVISING  
THE WORK.

THE MUMMIES  
LIFT OUT LATTICES  
OF LIGHT METAL AND  
PLASTIC)

52) 3 J SCARMAN: Follow me.  
MLS DR. & CO.  
Hold them as they  
come to cam. (HE MOVES TO THE  
DOOR)

3J, 4G, 5C

19. INT. PASSAGE. DAY.

(THE DOCTOR AND  
HIS COMPANIONS NEAR  
THE DOOR OPENING.  
THEY DUCK AWAY  
AROUND THE  
CORNER.

53) 4 G  
MLS DR. f/g SCARMAN &  
MUMMIES crossing right SCARMAN COMES OUT INTO  
THE PASSAGE AND WALKS  
AWAY. / THE TWO LADEN  
MUMMIES FOLLOW.

54) 5 C  
LS SCARMAN & MUMMIES coming  
to cam. Let them go. DR.  
in & out. Hold fr. as  
SARAH & LAURENCE cross fr.  
left to right. THE DOCTOR WAITS A  
DECENT INTERVAL,  
THEN BECKONS THE  
OTHERS.)

55) 1 D  
MLS NAMIN/DR.  
SARAH in right.



(on cam. 1)

2A 1D

20. INT. EGYPTIAN ROOM. DAY.

(THE DOCTOR ENTERS  
WITH LAURENCE AND  
SARAH. THEY  
LOOK AROUND,  
SEE THE BODY.  
THE DOCTOR BENDS  
TO REMOVE NAMIN'S  
RING)

SARAH: What do you think they're  
doing?

THE DOCTOR: I'm not sure yet.

LAURENCE: This is interesting Doctor.

(LAURENCE IS  
LOOKING IN ONE  
OF THE CRATES)  
THE DR. JOINS HIM.)

Ease to 3-s as  
DR. comes down  
to LAURENCE

LAURENCE: It appears to be some  
kind of machinery.

Hold 3-s as SARAH  
crosses right.

THE DOCTOR: You're right. That's a  
resonating tuner. (cont...)

(LAURENCE LOOKS  
MYSTIFIED)

(2 next)



Go in to MCS DR.

THE DOCTOR: (cont) Part of an anti-gravity drive. They must be building a rocket.

56) 2 A  
M 3-s DR./LAURENCE/SARAH

(THE DOCTOR NODS THOUGHTFULLY)

SARAH: Egyptian mummies building rockets! It's crazy.....

57) 1  
MCS DR.

THE DOCTOR: They aren't mummies They're service robots.

58) 2  
MC 2-s LAURENCE/SARAH

SARAH: What?

THE DOCTOR: Machines

SARAH: Machines! All right, why are machines building rockets?

59) 1  
MCS DR.

THE DOCTOR: So that Sutekh can break free from the power of Horus.

60) 2  
MCS SARAH

SARAH: Where is Sutekh now?

61) 1  
MCS DR.  
Fast pull - 3-s  
as DR. runs.  
Hold LAURENCE & pan  
him right

THE DOCTOR: Exactly where Horus left him, seven thousand years ago. Trapped beneath a pyramid and powerless to move.

(THEY HEAR SCARMAN  
RETURNING. SARAH &  
THE DOCTOR BOLT INTO  
THE TARDIS LEAVING  
LAURENCE BEHIND.)

62) 3 M  
LS SCARMAN & MUMMIES  
coming to cam.

(1 next)



(on cam. 3)

3M

21. INT. PASSAGE. DAY.(SCARMAN AND  
MUMMIES APPROACHING)63) 1  
LS Tardis/LAURENCE3 pull back FAST

2A, 1D

22. INT. EGYPTIAN ROOM. DAY.(THE DOCTOR SNATCHES  
LAURENCE INTO THE  
TARDIS AND SHUTS THE  
DOOR./ SCARMAN AND  
THE MUMMIES ENTER  
AND COLLECT MORE  
ROCKET PARTS.)64) 2  
LS SCARMAN & MUMMIES  
Hold 3-s as MUMMIES  
come to crate.TAPE STOP: Artists move. Set-up overlay.

|       |            |
|-------|------------|
| 5 - B | Organ Room |
| 3 - N | } Tardis   |
| 4 - H |            |
| 1 - A |            |
| 2 - H |            |



DF

- 40 -

3N, 4H, 2H, 1A

65) 2 H / 23. INT. TARDIS:  
MCS LAURENCE

(LAURENCE GAZES  
 ROUND IN ASTONISHMENT)

Ease to 3-s as  
 he comes to DR.

LAURENCE: Great heavens! This  
 is ... unbelievable. Totally  
 unbelievable!

THE DOCTOR: You're going to say it  
 transcends the normal laws of  
 physics.

66) 4 H  
MC 2-s LAURENCE/DR.

LAURENCE: I am, yes. I mean it  
 does. It's preposterous.

Hold DR.

67) 1 A  
MCS SARAH  
 Ease & pan her  
 right -  
 2-s with DR.

THE DOCTOR: Isn't it?/ I often  
 think dimensional transcendentalism is  
 preposterous. But it works. Would you  
 like to look round.

LAURENCE: May I? (DR. NODS)

SARAH: Doctor, now we're here,  
 why don't you tune up nineteen  
 eighty and just, well, just leave?

THE DOCTOR: I can't.

68) 4  
MCS DR.

SARAH: Why can't you?

THE DOCTOR: Unless Sutekh is  
 stopped, Sarah, he'll destroy the  
 world.

69) 2  
MCS SARAH

SARAH: But he didn't, did he?  
 I mean we know the world didn't end  
 in nineteen eleven.

70) 4  
MCS DR.

71) 1  
MC 2-s SARAH/DR.

THE DOCTOR: Do we?

(4 next)

-40-

(34)



(on cam. 1)

SARAH: Of course we do!STANDBY TKEase & hold 2-s  
as DR. turnsTHE DOCTOR: All right. If we  
leave now.....let's see what  
the world will look like in  
nineteen eighty.

72)

4

MLS LAURENCE  
Hold riseRUN TK(HE TOUCHES THE CONTROL  
CONSOLE./ THERE IS A  
HUMMING. A FEW FLASHES  
OF LIGHT. IT IS A VERY  
BRIEF JOURNEY)GRAMS  
Q  
TARDIS  
TRAVELLAURENCE: I say, this is like  
something by that novelist chap  
Mr. Wells.

CUT TO:

TELECINE 6: (Dur: 13")Visual Effects Film  
Tardis landing

CUT TO:

73)

1

ML 2-s SARAH/DR.  
Pan SARAH left to doorTHE DOCTOR: Nineteen eighty, Sarah,  
if you want to get off....

(TK next)



(on cam. 1)

RUN TK

CUT TO:

TELECINE 6A: (Dur: )

Visual Effects Film  
The world in 1980  
 alternative time

- 74) 3 N  
       MC 2-s LAURENCE/SARAH
- 75) 2  
       ML 3-s SARAH/LAURENCE/DR.

(SARAH LOOKS AT HIM  
 DOUBTFULLY.

THE DOCTOR IS  
 GRAVE. SHE GOES TO  
 THE DOORS WHICH THE  
 DOCTOR OPENS FROM  
 THE CONSOLE.

GRAMS Q  
WIND

AS THE DOORS OPEN WE  
 SEE SARAH IN F/G &  
 BEYOND HER A HOWLING  
 DUST STORM RAGING. /

SARAH & LAURENCE  
 WATCH APPALLED FOR  
 A MOMENT THEN BEAT  
 A RETREAT. / THE  
 DOCTOR CLOSES THE  
 DOORS.)

(4 next)



DF

- 43 -

(on cam. 2)

(THE HOWL OF WIND  
SUBSIDES AS THE DOCTOR CLOSES  
THE DOORS...  
SARAH LOOKS SHAKEN ...  
THEN TURNS FURIOUSLY  
ON THE DOCTOR)

SARAH: It's a trick!

THE DOCTOR: No, Sarah. That's  
the world as Sutekh would leave it ...  
A desolate planet circling a dead sun.

SARAH: But I don't understand!  
I'm from nineteen eighty and -

76) 4 (on turn) THE DOCTOR: Every point in time  
MCS DR. has its alternative, Sarah./ You have  
seen into alternative time.

77) 2  
MC 2-s SARAH/LAURENCE LAURENCE: Fascinating ... You mean  
Pan LAURENCE RI the future can be chosen, Doctor?  
right - 2-s with  
DR.

THE DOCTOR: Not chosen but ... shaped.  
The actions of the present fashion  
the future.

LAURENCE: So a man can change the  
course of history?

78) 4 THE DOCTOR: To a small extent./ It  
MCS DR. takes a being of Sutekh's almost  
limitless powers to destroy the  
future. Well?

79) 1 (HE LOOKS AT SARAH.)  
MCS SARAH



- 44 -

(on cam. 1)

SARAH:

We've got to go back,

80)

4

MCS DR.

THE DOCTOR:

Yes.

(HE TOUCHES  
THE CONTROL  
CONSOLE AGAIN)

CUT TO:

TELECINE 7: (Dur: 1'28")

|       |            |
|-------|------------|
| 2 - G | Organ Room |
| 4 - C | Organ Room |
| 1 - E | } Lodge    |
| 3 - G |            |

- 44 -



DF

- 45 -

TELECINE 7. (Dur: 1'28")Ext. Grounds. Day.

A MUMMY standing among the trees, head slowly scanning back and forth, searching. We PAN to a second MUMMY some fifty yards distant, also scanning.

The first MUMMY starts to move.

ERNIE, chest heaving, lies in the undergrowth near to exhaustion. He hears the noise of the MUMMY pushing through the bushes. His head comes up. His P.O.V. the MUMMY coming through the trees towards him.

He gives a moan of terror and propels himself to his feet. He staggers off through the wood.

END TELESCINE 7.



2G

81) 2 G / 26. INT. EGYPTIAN ROOM. DAY.  
LS DR. & CO.  
at window

(THE DOCTOR, SARAH  
AND LAURENCE  
LEAVING VIA THE  
WINDOW.)

THE DOCTOR: Keep down below the windows.

82) 4 C (THE DOCTOR CLIMBS OUT  
LAST.)  
ML 2-s SCARMAN & casket

LIGHT Q

2 - D Lodge

4C, 5B

27. INT. ORGAN ROOM. DAY

(SCARMAN STANDS THE  
FACING THE CASKET.  
THERE IS A FAINT,  
PULSING GREEN  
LIGHT EMANATING  
FROM IT.)

SUTEKH'S  
VOICE TO  
BE LAID  
ON DUB

SCARMAN: Three humans within the  
deflection barrier have been destroyed.  
There are others.....

83) 5 SUTEKH: (V.O.) Eliminate them!  
MS SCARMAN

SCARMAN: The servicers are searching for  
them but assembly of the rocket is  
being delayed.

84) 4  
MS Casket



(on cam. 4)

SUTEKH: (VO) Destruction of the earthlings must not be allowed to delay the completion of my rocket. That is of paramount importance.

85) 5  
MCS SCARMAN

SCARMAN: Your orders will be executed, Sutekh. I will recall two of the servicers to the rocket assembly.

86) 4  
MLS casket

(HE TURNS FROM THE CASKET,  
IT'S LIGHT DIES AS  
SCARMAN LEAVES THE ROOM.)

87) 2 D  
MCS SCARMAN

1E, 3G, 2D

28. INT. LODGE. DAY.

88) 3 G  
ML 2-s SARAH/WARLOCK

(SARAH LOOKS DOWN  
AT WARLOCKS BODY, /  
THEN PULLS A SHEET  
OVER HIM.)

89) 1 E  
MCS LAURENCE

LAURENCE: I can't believe that my brother....He and Dr. Warlock were the closest of friends.

90) 2  
ML 2-s DR./LAURENCE

THE DOCTOR: If you can stop thinking of him as your brother, it will be a great deal easier for you.

LAURENCE: But he is my brother.

91) 1  
MCS LAURENCE

THE DOCTOR: The moment he entered Sutekh's tomb he became subject to Sutekh's will.

92) 2  
MCS DR.  
Crab left & ease out -  
3-s as DR. moves  
down to table & kneels

LAURENCE: What does that mean?

THE DOCTOR: As a human being, Marcus Scarman no longer exists. He is simply the embodiment of Sutekh's powers.. He has given the paralysed Sutekh arms and legs... a means of escape....



(on cam. 2)

-49-

(HE IS REPLACING THE VALVE  
IN THE MARCONISCOPE. HE  
USES TWO THIN LEADS TO  
ATTACH THE SLAVE RELAY RING  
TO THE TUNER.

HE COLLATES READINGS FROM HIS  
OWN MODERN RADIO GADGET  
AND CAREFULLY ADJUSTS THE  
MARCONISCOPE. THIS ACTION  
THROUGHOUT THE SCENE)

Hold 3-s as SARAH  
crosses left to  
sit.

SARAH: If Sutekh is so totally evil...  
why didn't Horus and the  
other Osirians destroy him?

THE DOCTOR: Against their code. To  
kill Sutekh would have meant they were  
no better than he. So they simply  
imprisoned him.

SARAH: How?

THE DOCTOR: Forcefield  
of some kind? Controlled by a power  
source on Mars.

LAURENCE: On Mars.....?

THE DOCTOR: Of course. That's where  
the message was beamed from. Remember?

LAURENCE: But how -?

93) 3  
MS DR.



-50-

(on cam. 3)

94) 2  
MCS SARAH

THE DOCTOR: When your brother blundered into Sutekh's tomb, the monitoring system on Mars detected the fact and triggered an alarm signal.

95) 1  
MCS DR.

SARAH: , The rocket those robots are building - !

96) 3  
MCS LAURENCE

THE DOCTOR: Exactly, Sarah. Will be aimed at the control point on Mars. If that warhead hits its target Sutekh will have released himself.

LAURENCE: To destroy the world....

97) 1  
MCS DR.

THE DOCTOR: Not only this world. / Anywhere that life is found.... There! Now all I need is a magneto.

98) 2  
MLS LAURENCE  
Pan him left to  
SARAH  
Hold SARAH & bring  
her to 2-s with DR.

LAURENCE: A magneto? Of course.....

(HE OPENS A CUPBOARD AND  
RUMMAGES THROUGH THE JUNK. )

SARAH: What are you going to do?.

(1 next)

-50-



(on cam. 2)

THE DOCTOR: If I can block the  
mental beam, Scarnan will collapse.

SARAH: You mean - die?

THE DOCTOR: He's not alive now  
in any real sense. Only Sutekh  
animates him.

99) 1  
MCS LAURENCE

(THEIR LOW VOICES  
REACH LAURENCE  
IN THE CUEBOARD)

Ease on rise &  
pan him right to  
3-s

Deprived of his outside contact,  
Sutekh will be as powerless as the  
day Horus left him.

LAURENCE: Here you are, Doctor.

THE DOCTOR: Splendid.

STANDBY TK

(HE ATTACHES THE  
MAGNETO TO HIS  
APPARATUS. SUDDENLY  
THERE IS A TERRIFIED  
CRY FROM OUTSIDE)

Hold 3-s as  
LAURENCE crosses  
right to window

LAURENCE: What was that?

(THEY TURN TO  
THE WINDOW  
DR. STAY FIDDLING  
WITH MACHINE.)

RUN TK

CUT TO:

TELECINE 8: (Dur: 39")



TELECLINE 8: (Dur: 39")

Ext. Grounds. Day.

ERWIE has fallen in a desperage dash towards the Lodge. He rolls over. The two MUMMIES are converging on him.

He staggers to his feet, totters a few yards then pitches forward again, his strength spent. The MUMMIES are almost upon him.

Suddenly there is the bark of a rifle. One MUMMY is hit and recocts. It turns with a roar of rage.

LAURENCE is standing outside the Lodge, the rifle to his shoulder. He fires again. The MUMMIES advance upon him, the rifle bullets apparently having no effect upon them.

LAURENCE retreats, still firing. The DOCTOR rushes from the Lodge and grabs LAURENCE. He drages him back.

THE DOCTOR: Come on, man - inside!

The snarling MUMMIES are only yards away as the DOCTOR bundles LAURENCE into the house.



1E, 3G, 2D

100) 2 LS SARAH/DR./ / 29. INT. LODGE. DAY.  
LAURENCE

(THE DOCTOR PUSHES  
LAURENCE IN AND  
SECURES THE DOOR  
BOLT.

THE DOCTOR: Switch on, Sarah!

SARAH REACHES  
FOR THE POWER SWITCH.

LAURENCE GRABS  
HER HAND)

LAURENCE: No! No, don't!

LAURENCE: You'll destroy my brother -

THE DOCTOR: Switch on!

(THE NUNNIES ARE  
BATTERING AT THE  
DOOR. IT SPLINTERS  
AND FALLS OPEN  
ON SAGGING HINGES.

SARAH FLINGS HERSELF  
FORWARD AND PRESSES  
DOWN THE POWER SWITCH)

101) 1 MCS machine

102) 3 LS GROUP  
SARAH - DR.



4C, 5B

105) 4 C / 30. INT. ORGAIN ROOM. DAY.  
M 2-s SARAH/casket

LIGHT Q.

(SCARLEEN IS FACING  
THE CASKET. HE  
GIVES A CRY AND  
STAGGERS) AS TG  
THE LIGHT SUDDENLY  
BLAZES UP.)

---

TAPE STOP:

4 pull out

On to page 49 (Ep.4 Sc.7A Tardis)

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TO BE RECORDED WITH EPISODE 3

31. INT. SUTEMH'S TOMB.

SUTEMH: (V.O) Stop.. then ...!

(HIS VOICE IS A  
SCREAM OF MINGLED  
RAGE AND FEAR  
AS THE LIGHT SOURCE  
IN THE TOMB QUICKLY  
FADING. SCARMAN ON SCREEN.

THESE TWO SCENES  
ARE FLASHES. (MOST  
SUBLIMINAL)



-55-

5B  
4A 3X

117) { 5 B / 31. INT. SUTEKH'S DEN  
MLS Screen/SCARMAN  
4A MS SCARMAN  
3X Monitor

SUTEKH: (VO) Stop....them...!

LIGHT Q

(HIS VOICE IS A  
SCREAM OF MINGLED RAGE  
AND FEAR AS THE LIGHT  
SOURCE IN THE TOMB  
QUICKLY FADES.)

TAPE STOP: Set up Ep. 2 Scene 13B: Videodisc shot  
Sutekh's costume to visual effects

4 - B Tomb  
3 - E Sutekh's Den  
1 - G Organ Room window  
2 - D Organ Room

1G, 2D

118) 1 G / 13B. INT. ORGAN ROOM. DAY.  
MS SCARMAN at window

119) 2 D  
LS SCARMAN at window  
Pan him right to wall  
& hold turn

(SCARMAN TURNS TO  
THE WINDOW REVEALING  
THE HOLES IN HIS  
CHEST WHICH CLOSE  
UP. HE WALKS TO  
THE SHATTERED WINDOW  
AND LOOKS OUT.)

TAPE STOP: Set up Ep. 3 & Ep. 4 Cut-ins Sutekh's head.  
SCARMAN change make-up

CUT-IN'S: SUTEKH'S HEAD

Eyes dull, then lighting up, then fading out again.

TAPE STOP: Set up Episode 1 : Opening Titles/Telecine 1A/Scene 1  
3 - C Tomb



1E, 3G, 2D

32. INT. LODGE. DAY.

Hold DR. & MUMMY  
Hold DR. as he  
falls left

(THE DOCTOR STRUGGLING  
WITH A MUMMY.  
IT KNOCKS HIM

SIDWAYS AND FALLS  
ACROSS THE TABLE  
AND MICROSCOPE.  
THERE IS A FLASH OF  
HIGH VOLTAGE  
ELECTRICITY WHICH  
ARCS ACROSS THE  
MUMMY'S BODY. IT  
COLLAPSES.

THE SECOND MUMMY  
SMASHES LAURENCE  
UNCONSCIOUS AND  
BEARS DOWN ON SARAH.

103) 1  
LS GROUP  
MUMMY to SARAH  
Hold SARAH's fall right

THE DOCTOR IS ON THE  
FLOOR GROGGILY TRYING  
TO REGAIN HIS FEET.

104) 3  
ML 2-s MUMMY/SARAH

SARAH RECOILS UNTIL  
SHE CAN GO NO FURTHER,  
HER BACK AGAINST THE  
TABLE./ THE MUMMY  
SMILES FEROCIOUSLY  
AND POISES ABOVE HER,  
ABOUT TO DELIVER THE  
COUP DE GRACE...AND  
SARAH SCREAMS)

CUT TO:

TELECLINE 9:

SUPPOSE CAM

End  
Titles:

FADE OUT

TAPE STOP: 1 - A ) Tardis  
3 - A )  
2 - J Egyptian Room -56-  
for Sc.30 (pg.54 Rehearsal Script, pg. 48 Cam.Script)



EPISODE 2 - CLOSING TITLESTELECINE 9:

SUPOSE CAM:      Closing  
                     Titles:

- |                                                                                          |                                                |
|------------------------------------------------------------------------------------------|------------------------------------------------|
| 1) Doctor Who<br>TOM BAKER                                                               | 12) Costume Designer<br>BARBARA KIDD           |
| 2) Sarah Jane Smith<br>ELISABETH SLADEN                                                  | Make-Up<br>JEAN STEWARD                        |
| 3) Marcus Scarman<br>BERNARD ARCHARD                                                     | 13) Visual Effects Designer<br>IAN SCOONES     |
| 4) Laurence Scarman<br>MICHAEL SHEARD                                                    | 14) Studio Lighting<br>RON KOPLICK             |
| 5) Dr. Warlock<br>PETER COPLEY                                                           | Studio Sound<br>BRIAN HILES                    |
| 6) Namin<br>PETER MAYOCK                                                                 | 15) Film Cameraman<br>JOHN McGLASHAN           |
| 7) Ernie Clements<br>GEORGE TOVEY                                                        | Film Sound<br>ANDREW BOULTON                   |
| 8) Mummies<br>NICK BURNELL<br>MELVYN BEDFORD<br>KEVIN SELWAY                             | Film Editor<br>M.A.C. ADAMS                    |
| 9) Production Unit Manager<br>GEORGE GALLACCIO<br>Production Assistant<br>PETER GRIMWADE | 16) Script Editor<br>ROBERT HOLMES             |
| 10) Title Music by<br>RON GRAINER AND BBC<br>RADIOPHONIC WORKSHOP                        | 17) Designer<br>CHRISTINE RUSCOE               |
| Title Sequence by<br>BERNARD LODGE                                                       | 18) Producer<br>PHILIP HINCHCLIFFE             |
| 11) Incidental Music by<br>DUDLEY SIMPSON                                                | 19) Directed by<br>PADDY RUSSELL<br>BBC Colour |
| Special sound<br>DICK MILLS                                                              |                                                |

FADE OUT: